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Michalik, Yvonne

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Does communication enhance participation?

Conference Report

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Author

Yvonne Michalik

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ifa

Setting and Design

Andreas Mayer, Stuttgart



Institut für Auslandsbeziehungen e. V.

Charlottenplatz 17

70173 Stuttgart

P.O. Box 10 24 63

D-70020 Stuttgart

info@ifa.de

www.ifa.de

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EUROPEAN CITIZENS AND THE MEDIA – DOES COMMUNICATION ENHANCE PARTICIPATION?

On 7 May 2014, 80 experts from the fields of international broadcasting and intercultural work, along with media professionals, scholars from media labs and research institutions, and representatives of citizen initiatives participated in the conference “European citizens and the media – Does communication enhance participation?” in Berlin. The conference was held within the framework of the ifa Research Programme “Culture and Foreign Policy”, and is one in a series of conferences on topics related to Germany’s Foreign Cultural and Educational Policy and International Media Issues that ifa and Deutsche Welle have conducted since 2010.

The experts discussed the role of media in regard to the participation of EU citizens in European debates. Throughout Europe, EU citizens are not regarded as strong supporters of European institutions. In academic and in political discussions it is argued that there is a lack of interest in European affairs, a lack of knowledge about the European Union and a very low level of participation in debates on European issues and in European elections. How could this lack of interest be turned around? How could the mass media and political

institutions motivate the citizens of Europe to intensify their involvement in public discussions on European issues?

The main focus of the experts’ conference was to find out which requirements must be met in order to be able to stimulate interest in issues concerning Europe as a whole, and foster participation in public debates on those issues by the European citizenry. What role do the media play in (de-)activating citizens’ interest in European issues, and is there anything they can do to encourage citizens to take action? Which formats are best suited to these goals? Is it possible to foster increased participation of EU citizens in discussions on European issues by means of the formats that now exist for the public expression of political opinions, or must new formats be developed?



Main outcomes of the conference:

- The term Euroscepticism describes a complex phenomenon and requires differentiation. It is important to examine this phenomenon in greater detail, and learn which topics and arguments are being referred to by Eurosceptics. It is important that Euroscepticism be seen not solely as a statement of protest against the EU in and of itself, but in addition, for some Eurosceptics, as a protest against certain EU policies and programmes. These policies and programmes must be defined in more detail by those studying this issue precisely.
- It is possible for European citizens to support the European idea even if they criticise European politics and European economic policy. In a democratic world, it is necessary to have critical voices address a range of problems in society.
- The lack of interest in European issues can be attributed to a lack of narratives for Europe, to various kinds of Euroscepticism, and to a lack of role models.
- These European narratives should not focus on an ideal version of Europe, but rather explore the problems and obstacles that members of the European citizenry encounter daily.
- Comprehensive patterns of media use should be taken into account when the development of formats for dealing with European issues is being considered. The patterns of media use are in keeping with the interests that shape overall human behaviour: cultural proximity, relevance to the user's personal life, authenticity, celebrity and entertainment. Due to the varied geographical, social and biographical backgrounds that users have, media formats have different meanings, which depend on the respective individual users. Therefore, one cannot speak of a single European audience.
- The pluralism that is characteristic of Europe presents a packaging problem for new format development. Therefore, the media are forced to focus on local audiences when developing new formats.
- Citizens' attention is focused on their daily problems, at the national and local level. Therefore formats should present a mix of local and European issues to reach people where they are.
- Journalists must translate complexity: for example they translate complex phrasing used by policy-makers into everyday life.
- Since users distrust institutions, media outlets should make the audience the focus of the content they produce.
- For various reasons, broadcast journalists are not as free as one would hope to present a neutral and objective perspective; citizen media and other participative media formats could possibly be of help in this regard here.



Patterns of media use

Uwe Hasebrink, an audience researcher and the director of the Hans-Bredow-Institut for Media Research, pointed out that interest in certain topics and media formats follows a general pattern of human behaviour. In order to develop a realistic approach to kindling the interest of European citizens in European issues, he stressed the need to start out from the perspective of the audience. In criticising a media-focused approach to analysing audiences, which regards the audience primarily as a group of “media users”, and differentiates only between media users and non-users of media, he suggested looking at the audience in all of its heterogeneity and diversity. In his examination of the question as to why audiences tend not to use media that focus on European issues, he pointed out some key principles governing the construction of the audience. An audience is a complex phenomenon. It is not a homogenous mass, but rather a group whose diversity reflects the social, cultural and biographical background of the users in it. And so, the same media format will have different meanings for viewers, depending on their backgrounds. Says Hasebrink, “the cultural proximity

implied in the phrase ‘when it gets close to me’ is a very important criterion for the user when determining whether information is relevant, and whether the content relates to his personal life.” Not until the thirst for information on local, regional and national issues has been satisfied is the audience ready for an intercultural experience, or an exploration of international or European issues. In the analysis of the European audience and its level of interest in content provided by the media, the authenticity of information and the way it is presented plays an important role, along with glamour and celebrities. “The user prefers a combination of entertainment and information”, Hasebrink said. He concluded that the “comprehensive patterns of media use” should be taken into account in approaches to the development of formats for dealing with European issues.

Reasons behind the disinterest in European issues

The European Union provides its citizens with information through a range of channels, from Facebook and Twitter to public service announcements on television. Furthermore, broadcasters



such as euronews, EurActiv, Arte, *Deutsche Welle* and RAI, along with citizen media, including Publixsphere and Youth4Media Network, present information on European topics in a variety of formats that provide possibilities to participate in the programmes offered. Nevertheless, there is still a lack of interest in Europe. This is demonstrated, for instance, by the low voter turnout in European elections. Since the introduction of direct elections in Europe, the rate of voter participation in elections has fallen to under 50 percent. In 1979 the average for all the Member States was 63 percent. By 2004 it had fallen to 45.6 percent, and in 2014 it was at 47 percent. In most member countries, the turnout for European elections is below the turnout for elections to the respective national parliaments.¹

1 <http://www.europarl.europa.eu/aboutparliament/de/000cdcd9d4/Wahlbeteiligung-%281979-bis-2009%29.html> (15.05.2014), <http://www.finanznachrichten.de/nachrichten-2014-05/30402872-europawahlbeteiligung-43-prozent-57-prozent-zeigen-der-eudssr-demokratiefarce-die-kalte-schulter-politik-ist-unbeeindruckt-wiedenroths-taegliche-007.htm> (16.6.2014)

Euroscepticism

In political and academic discourse this lack of interest is attributed to a negative image of Europe, which is often described by the term Euroscepticism. The term is a complex catchword. It needs to be differentiated, as there is no generally accepted definition of the term. “Euroscepticism does not only mean that one is opposed to the EU itself, it can also mean that one is opposed to some elements of EU politics”, said Natalie Sarkis-Todd, of EurActiv. Therefore it is important to examine the phenomenon of Euroscepticism in greater detail, and find out which topics and arguments are referred to by Eurosceptics.

Steffen Meyer, a freelance journalist and blogger, argues that Eurosceptics play an important role: they pose questions and focus attention on issues of concern to European citizens. Only when debates on such issues take place and conflicts are brought into the open in a dialectic discourse will people in Europe actually see what alternatives exist – and become more interested in European issues.



It was clearly stated that even criticism of European policies by Europe's citizens can be seen as supportive of the "European idea". Critics are essential to the functioning of democracies, and Eurosceptics should be regarded in this context.

Narratives for Europe

In addition to the general agreement on the need for a new debate on Euroscepticism that redefines the term and takes into account specific aspects of the phenomenon it describes, the lack of pro-European narratives was mentioned as an important issue in regard to promotion of the "European idea".

It was stressed that it is not an idealised version of a European narrative that is needed, but rather, a reality-based narrative. Bernd Riegert of *Deutsche Welle's* Brussels bureau argued that the fact that 28 countries have decided they want to work together on certain issues is a sufficiently compelling narrative. But he then added: "When we say that everything is fine, how can we then get the voter to be interested in this 'clean' picture?" Steffen Meyer agreed with Riegert's position, and pointed out:

"I miss the authenticity in debates. There are too many empty phrases and too much rhetoric."

Eurosceptic or nationalist narratives based on fear cannot explain the opposition to Europe that exists in some countries. Steffen Meyer traces the disinterest in European issues back to an outdated narrative that is conveyed by politicians and the media. "I did not experience the war and borders in Europe," says Meyer. "Therefore the narrative of Europe as a peace project does not work for my generation." An up-to-date, reality-based approach to pro-European narratives must be found, and this approach must guide those focussing on creating new images of Europe.

The new image of Europe and new narratives concerning Europe have to be realistic, and more focused on the daily lives of citizens in the various member states. Wojciech Szymanski, a correspondent for *Polskie Radio*, agrees with Hasebrink's argument of cultural proximity: "The Polish people do not see what influence the European Union has on their daily life". In his presentation, he pointed out that in Poland the interest in Europe and in the European elections held in May, 2014 was, as in



many other EU countries, quite low. Polls indicated that 68 percent of Polish citizens were not at all interested in the EU Parliament election held then. However, the lack of interest in the EU should not be attributed to Euroscepticism, Szymanski says. On the contrary, Poland is one of the countries with the highest percentage of Euro-enthusiasts. Thus, there is in Poland a paradoxical combination of enthusiasm for Europe with a lack of interest in the European Parliament election. There are a number of reasons for this. One of them is the complexity of the decision-making process in the EU and the corresponding lack of confidence among Polish citizens in the ability to influence European politics. Another one could be the fact that Poland is not a euro-zone member, at a time when the most animated discussions in the EU concern the euro. But the most important explanation by far is the lack of a reality-based approach in narratives concerning the EU, which should take as their starting point the cultural and social backgrounds of citizens in the EU.

The role of media in promoting Europe

Broadcasters are not a PR agency for Europe. “The media don’t disseminate anti-EU propaganda; rather, it is up to EU institutions to make Europe attractive to its citizens”, Claudio Cappon, president of the Italian public broadcasting company RAI World argued. “We have to provide them with information on what is going on.” Bernd Riegert from DW agreed, saying: “We are not in the business of persuading people to vote.” He emphasised that it is not the task of the media to kindle interest in European issues.

Cappon criticised the quality of media content, saying it is “trivial and degenerating, and reproduces stereotypes”. “There is more ignorance regarding each other than five years ago”, he said. Therefore Cappon suggested that formats be developed that would “fight national stereotypes and tell the Germans who the Italians are and vice versa”. For him, the best possible way to promote interest in the European Union and the participation of voters in EU elections is through high quality, independent information that depicts reality without prejudice, and offers in-depth analysis that may overcome the cultural barriers that still exist among European citizens.



Cappon showed that this is a mission particular to public-service media: caring more about the public interest than receiving a commercial return, or increasing audience share, or even being a public-relations instrument for EU policies.

Requirements for media formats that aim to transform disinterest into interest

In order to attract users, audience formats need to be authentic, but also entertaining. Steffen Meyer emphasised the lack of an entertainment aspect in the EU debates: “A lot of debates shown on TV are framed in boring formats and full of rhetoric and PR talk”, Meyer said, and added: “What we need are entertaining formats like the Daily Show in the US. We need to make Europe fun!” Steffen Meyer attributed the disinterest in European issues to the behaviour of politicians and their lack of charisma. Bernd Riegert and Wojciech Szymanski countered that broadcasters have to be neutral and objective, not entertaining.

Media formats need to take cultural proximity into account. “The broadcasting and information about Europe should be multinational, multi-lay-

ered and multifunctional”, Bernd Riegert emphasised. Therefore, it is necessary to develop media formats that meet audiences where they are and take into account their national and regional preferences. Natalie Sarkic-Todd of EurActiv also emphasised the aspect of reaching people by focussing on their particular regional context, and referred to the cross-lingual content on the EurActiv platform. The EurActiv content is all local, and is written by local journalists in the local language. Here the “localisation” of content is employed as a way to make European topics relevant to a national audience. Thus, national topics including jobs, the economy, immigration, energy, and the environment are addressed as European topics. Sarkic-Todd suggested blending national and European issues in one format to fight apathy and reach people where they are.

Do we need European media?

The population of Europe comprises over half a billion inhabitants in 28 member states. In keeping with the large number of member states in the EU, there is a large number of national broadcasters, and a range of very different media landscapes and systems. There are also stations that focus on European



issues. Is it better to employ European media formats or national media formats when it comes to motivating the citizens of Europe to take action on European issues? The multicultural nature of European society gives rise to problematic issues, which the media have to deal with. One participant clearly addressed these challenges in his statement: “We have more identities in existence now that we are able to think of.”

“The audience sets the agenda”, agrees Olaf Bruns, deputy chief of the euronews Brussels office. “European democracy” requires “European media”, he added. He pointed out that the journalists and managers of euronews see their efforts in that respect as an attempt to fill a gap, but without solely “focusing on European issues”, since they consider euronews to be an international broadcaster, even if it has a European focus. But Bruns also said that the journalists and managers at euronews do not think they should “foster identification with European citizenship”. As they are representing a politically neutral channel, they see their role as one of providing input for debates, and allowing citizens to form their own opinion.

Bruns stressed the importance of providing various formats in an effort to enable broadcasters in Europe to include sufficient information on European issues. He then asked how the information should be packaged, and how to develop new media formats. Bruns said there is a high degree of complexity involved in this endeavour, due to the pluralism of audiences in Europe, and suggested that the complexity inherent in that pluralism could be hard to overcome. “Maybe we are trying to package something that is not packageable into new formats”, Bruns concluded.

Is there a European audience?

In answering the question as to whether European media are needed in order to motivate Europeans to get involved in discussions of European issues, Claudio Cappon, president of RAI World said clearly: “There is no European audience”. Thus, he thinks that employing European media formats in an effort to motivate European citizens to participate in debates on European issues would not work. He also gave an account of the demanding circumstances under which RAI operates. He emphasised not only that it is difficult to create European formats, but also that audiovisual consumption habits are becoming ever more personalised. He stressed that citizens’ interest is focused on their everyday problems, at the national and local level. The most successful drama and entertainment productions are national in scope.

Time and money do matter!

One participant emphasised in his presentation that the problems of money and time pose the main difficulty in establishing new formats. He said that distribution and packaging are not so important, and the question of a national or European approach is a very academic discourse. Media today are global in nature, he added, and it all comes down to money, structures and staffing levels. This was confirmed by another participant, who said: “And money problems do matter – as soon it runs out, the new formats quit.”

There was general agreement that the same problem arises when it comes to developing new formats: there are too few people to carry out the task, and no time to develop good formats, or devote to a high-quality journalistic approach.

Structure matters, too!

Not only money and time are a problem. The structures underlying media organisations give rise to yet another problem: this is what Mayte Peters referred to in her brief presentation as “the structural power of institutions”. All media organisations, along with the journalists they employ, are charged with a certain goal, and are thus limited in the scope of their work. Since every broadcaster has a specific task to carry out, the journalists who work there are not as free as they should be to adopt a neutral and objective perspective. Giovanni Melogli, a journalist and one of the initiators of the European Citizens’ Initiative for Media Pluralism, went even further. He asked why it is that certain topics are not discussed in the media, and said the reason for this is not simply the lack of a public for discussions on those topics, but also the limitations posed by the structures underlying some broadcasting systems and broadcasters. He pointed out that if the media do not speak about certain things, that in itself is a statement. Without free, independent, and pluralistic media, citizens are unable to hold those in power accountable to the public. Corruption and substandard administration are the order of the day, personal advantage and political interest take the place of common goods, and minorities face increasing marginalisation. The deterioration of media pluralism and media freedom in Europe is above all a threat to democracy and to the continuing existence of neutral and objective journalism. In addition, Claudio Melogli stressed that “we need to work on the infrastructure for media literacy”.

Beginning with the audience

Since there is widespread distrust in institutions, the focus of attention must be placed on ordinary people. As Hans-Jörg Trenz, of the University of Copenhagen, stated: “We need to take the content that the audience is concerned with seriously. Maybe they are discussing Europe from a different perspective than the one we have adopted.” Sarkic-Todd was a little bit surprised that hardly any of the speakers knew the breakdown of their respective audiences. She suggested focusing on statistics and audience profiles, and invited the speakers to describe their audiences and discuss how to broaden and deepen audience engagement and impact. She expanded upon her suggestion with a proposal for the future: “We could share content among our organisations, in addition to sharing content within our respective media domains.”



Conclusions and outlook for the future

A number of requirements must be met in order for broadcasters and socio-political actors to be able to stimulate the interest of the European citizenry. Any action or interaction concerning this question must take some important issues into account.

One of those issues is the lack of a satisfying debate on the attitudes that European citizens have towards the EU, which could, for instance, redefine the term “Euroscepticism” and take the negative image of Eurosceptics into account. In tandem with this debate, efforts could be made to come up with better narratives concerning Europe that are anchored within an objective and neutral perspective, and are at the same time entertaining. This means that both positive and negative aspects of European issues should be mentioned by politicians and broadcasters. What European citizens want is not a ‘clear picture’, but a picture that deals with the problems and obstacles that they encounter daily; what they are looking for can be described in academic language as cultural proximity. Efforts to meet audience expectations in this regard should

take into account the pluralism that characterises the European citizenry. Europe’s pluralism must be looked at studied and at the same time, audience preferences must be perceived. This does not mean that the audience’s attention is focused only on national issues, but rather that the audience turns its attention first to those issues. Media formats should take the national perspective as their point of departure, and in so doing, kindle interest among the citizens of Europe on debates about EU topics. The formats should at the same time translate the complexity of Europe by concentrating on everyday issues and the interests, problems and fears of European citizens. Money, time and a suitable structure are needed to develop new media formats that will foster the ability to participate in debates on European issues.

Another important conclusion that emerged from the conference was that the primary role of the media is not to promote the EU, but rather, to cover news on Europe with a professional, journalistic approach. It is the task of EU institutions to promote the EU. European institutions should develop and employ appealing initiatives in order to motivate citizens to become involved in debates



on European issues. These initiatives should not focus on abstract political debates, but rather “meet the citizens where they are”. This can be done in cooperation with broadcasters like citizen media, but it is the European institutions that must launch the initiatives. The broadcasters see their primary role as one of producing journalism that is objective, neutral, multinational and wherever possible entertaining.

Conference participants concluded that the audience must be the focus of future interventions. Both existing and new media formats must continue to take audience preferences into account. In order to answer the question as to whether communication enhances participation, it is necessary to have some idea of the persons who are to receive the message being communicated. One goal for the future is to find out what European audiences are talking about when they discuss European topics. Only with this knowledge will it be possible to effectively promote user participation in media programming. It will be necessary not only to ask what the national audience is interested in when it comes to European issues, but also to ask how the audience prefers to communicate. What is needed

is not a one-way structure, but rather a form of communication that foresees participation by users. Although a number of innovative programmes that have been successfully developed by EBU, ARTE, EurActiv, Youth4media and Publixsphere were presented at this conference as best-practice examples, more formats are needed – and therefore, more format development as well. Audience research – which can be undertaken both in cooperation with media organisations and within those organisations themselves – is the most important task as broadcasters and political and socio-political institutions looking for a solution to motivate and inform the European citizens. Using commonly agreed-upon language, Odila Triebel of ifa stated in her concluding remarks: “We need to put the people in the centre” – and begin with the audience. Audience research, however, should not have as its objective the definition of a single European audience, but should proceed with an awareness of the need to take multiple levels into account. The European audience is multicultural and pluralistic, and therefore the focus should be not on one audience, but on the different types of audiences in Europe. Once this plurality has been taken into account, and the differences among the audiences have been defined, it will be possible to also find similarities that can serve as a basis for the development of new informational media formats.



EXAMPLES OF INNOVATIVE FORMATS



I. EUROVISION Youth News Exchange and EUROVISION TV Lab, European Broadcasting Union (EBU)

The European Broadcasting Union (EBU) is an alliance of public service media (PSM) with members in 56 countries in Europe and other parts of the world. It is a network that stretches from Brussels to Rome, from Moscow to New York, and from Washington, D.C. to Singapore and Beijing, and its headquarters are in Geneva. Anne Brochot, TV project manager at EBU, pointed out that EBU operates EUROVISION TV, which is the industry's premier distributor and producer of top-quality live sport and news content, along with entertainment, culture and music content. In addition, EBU also operates EURORADIO, which enhances public-service radio through the exchange of music, professional networking, and the promotion of digital and hybrid radio.

EUROVISION Youth News Exchange is a daily multi-lateral exchange platform that offers items for children's news programmes and magazines, all of which have a European perspective. Some news

programmes and magazines are produced daily, and some weekly. The programmes cover current events from a child's perspective, and therefore employ language that children can understand easily. At the same time, they convey the context and background of world events to young citizens. The aim is to give children the tools to understand the news that they are exposed to through the media. The subordinated objective is not to leave children unarmed in a society in which communication is paramount, and to help them to include "good news" and "bad news" in their vision of the world without thereby inducing traumas, so that the children can grow up to be adults able to effectively process media messages. The target age of the programmes offered is 8 to 12 years, but the programmes also appeal to adults who appreciate clear and simple explanations of the news.

EUROVISION Youth News Exchange is part of the Eurovision News Exchange (EVN), which permits members to exchange news items on a reciprocal basis. The members can review the items on offer daily on the www.eurovision.net website. This programme is financed by EUROVISION members that are registered as active members, associate members and non-members may gain access on a contractual basis.² Two examples of programming are: the magazine "Logo", a German news magazine for children from the children's TV Station KIKA (ZDF/ARD), and the magazine "Niouzz", which provides news topics from the Belgium TV Station RTBF.

The EUROVISION TV Lab was created as a place for viewers to find the newest television pro-

² The participating Broadcasters are: BBC (GB), ZDF (DE), ARD (DE), VRT (BE), RTBF (BE), RAI (IT), SVT (SE), NOS (NL), TELEAC/NOT (NL), NRK (NO), TV2 (DK), SRC (CA), ENTV (DZ), RTE (IE), HRT (HR), TVE (ES), SNRT (MA), IBA (IL), JORTV (JO), TRT (TR), RTVSLO (SI).

grammes. Another aim of the lab is to link younger audiences in Europe to new public service TV formats.

EBU Members that decide to join this experiment contribute at least one pilot to a pool of programmes that members can use free of copyright restrictions. The participating broadcasters are: NED3 from Holland, ZDFneo from Germany, VRT, RTVSLO, and France TV. The shows they contribute can be in the categories of current events, drama, music or chat shows, and the idea is that they will all be broadcast on TV for the very first time to test their audience appeal.

Brochot pointed out that the lab makes it possible for the participating broadcasters to choose pilots from other countries and present them to their domestic audiences. The broadcast is screened in the original language with subtitles and/or dubbing, and the pilots can be scheduled in any time slot. In this lab the participating EBU broadcasters have the opportunity to exchange fresh, new and experimental pilots. The aim of this project is to promote an international exchange between European broadcasters.

The Lab invites the TV audience to take part in a review panel. Viewers participate over the Internet to determine which of the new programmes will be chosen as the best pilots. EUROVISION TV Lab extends the boundaries of the media involved by creating crossovers to the Internet and social networks; social media tools and applications provide a measure of how successful the pilots are. In each territory, Internet votes help to determine which of the formats shown during EUROVISION TV Lab should be turned into a series. Towards the end of his talk Brochot showed two examples:



“Let’s have dinner in my ghetto” from the TV station France 4 and “At War” from VRT from Belgium, which was the EUROVISION CREATIVE FORUM Winner 2014.

II. *Vivement l’Europe/Es lebe Europa*, ARTE

ARTE has paid close attention to the European context since its beginnings. Donatien Huet, a journalist, editor and producer for the ARTE website, said that in its first twenty years of existence, ARTE had never collected all of its TV and web programmes about Europe in the same place, on the same platform. It was only in anticipation of the recent European elections that ARTE decided in November 2013 to launch the website “*Vivement l’Europe/Es lebe Europa*”. This website was set up to provide programming for the entire period leading up to the elections (<http://europe.arte.tv/fr/>), and included web series and interactive formats:

Web series

- “I’ve dreamed about Europe” is a series which contains 25 short films made by ten young European movie directors and based on stories of people living in Europe. The stories were found by

issuing a call for contributions on the website. These Europeans were asked to tell ARTE a dream they have about Europe. (<http://europe.arte.tv/fr/nos-webseries/le-reve-de-jean-yves-b/>)

- **“Love your neighbour”** is a series made by two journalists who travelled around Europe and met citizens in the 28 countries of the European Union. By asking the citizens about both neighbours living close by and those living farther away, the journalists were able to paint portraits of the neighbours, based on the information provided to them by the citizens they met. The user can match the painted characters with the corresponding photos in the fresco and make out an original portrait of 2014 Europe. Users also have the ability to leave comments, and provide pictures and information of their own neighbours. (<http://loveyourneighbour.arte.tv/>)
- **“Europortraits”** presents portraits of Europeans who are involved in efforts to bring about social and/or political change. Each portrait is shown in a 12-minute-long TV story. ARTE’s idea was to show Europeans who are actively working for social or political change. In so doing, ARTE wanted to make a statement that is more accessible to the audience than the language of the sometimes abstract policies that are created in Brussels. (<http://europe.arte.tv/fr/reportages/europortraits-leurope-des-solidarites/>)
- **“One parliament and the citizens”** pursues a more didactic approach on the abstract policies of Brussels. (<http://europe.arte.tv/fr/nos-webseries/un-parlement-et-des-citoyens/>). In “One Parliament and many citizens” ARTE examines on its European website twelve decisions taken by the Parliament between 2008 and 2014 and explains the impact that these decisions had. The topics it considers include the fight against homophobia, fishing policy unemployment among young peo-

ple, land-grabs, the Troika, and the protection of personal data. (<http://europe.arte.tv/fr/nos-webseries/un-parlement-et-des-citoyens-protection-des-donnees/>)

Interactive formats

- **“World of Work”** (<http://europe.arte.tv/fr/evenements/world-of-work/>). This page contains apps that can be downloaded. The aim of this interactive format and the apps is to find out what the world of work is like for young people in Europe today. There are 60 questions to answer. The participant can compare his/her answers with those that other participants have given, in regard to, for example, his age, his gender, the country where he lives or his nationality. “World of Work” is a collective expedition into the work environment of young Europeans. Huet stressed out that for the moment it is only available in French, German and English. Because ARTE would like to make it available to everyone, the programme is constructed in an open-source format: this means that everyone can download the app on his or her own server through the platform GitHub. The user can transform and translate the programme into his or her own language. (<https://github.com/jplusplus/arte-world-of-work/>). As of the present, nearly 20 000 people have answered the survey. A Spanish version is in preparation. The users will be credited, get unlimited access to the results of the survey and have the right to re-use the data in future publications.
- The cross-media project **“Sharing and exchanging in Spain”** is an interactive series of five stories about the new paths that young people in Europe are exploring in their work: for example, the sharing economy, or blogging. (<http://info.arte.tv/fr/wow-share-economy-en-espagne>)

- **Social network “Vine”:** Here people upload short videos that describe the work they do. They have to use the hashtag #artewow. An example from a young fashion designer in Italy can be seen here: <http://www.vineroulette.com/v/artewow-mit-avec-Daniele-Basta-designer-from-Vinci-Tuscany-Europe-that-works-MiWhlXZ0JTg>
- The **“Wahl-o-Mat”** on the French and German page is a tool and an app where people can answer 30 questions on political issues. This app helps them to analyse their political position and provides the user with an analysis of the political party they are the closest to. (<http://europe.arte.tv/fr/evenements/votevous-loutil-pour-vous-orienter/>)
- ARTE also opened a **chat** where users could pose questions to the candidates for the commission presidency. One of the questions was selected per week, and each of the six candidates answered it. (<http://europe.arte.tv/fr/actualites/qui-sont-les-candidats-a-la-presidence-de-la-commission/>)

Donatien Huet pointed out that ARTE’s goal with the website *“Vivement l’Europe/Es lebe Europa”* is to make Europe more tangible for its citizens. He also mentioned the important position that the Internet and social media have today in the lives of Europe’s younger citizens.



III. “Diversity” and “Team up”, Youth4-Media Network e.V., an example for community media

Joachim Musholt and Daria Jaranowska presented some of the community media formats of the Europe-based association Youth4Media Network, an international network with 46 members in 31 countries. Musholt is the managing director of the Community Center Bennohaus, an institution supported by the non-profit association *Arbeitskreis Ostviertel* (www.bennohaus.info) in Münster, Germany. Jaranowska is the managing director of Youth4Media Network.

Bennohaus is a cross-generational cultural educational and media institution, which is developing Citizen Media TV, Citizen Media Radio and Open. Web.TV as components of its interdisciplinary work (www.owtv.de). As one integral part Open.web.tv is developing new broadcasting formats and is receiving advice from the European Youth4Media Network Association (www.youth4media.com). European Youth4Media Network was founded in 2005. As chairman of the association, Musholt is the ini-

tiator of many projects and cross-media training programmes for young people, volunteers and multipliers who aim to create European citizen-media platforms.

Young people and multipliers receive journalistic and media training through the citizens' projects and initiatives of Youth4Media Network Association. The long-term project "team up" is a media camp for young journalists from all over Europe. In addition to the national basic courses, which are offered many times per year for German young people by Bennohaus, the long-term project "team up" offers media camps for young people from all over Europe. This project has cooperative agreements with stakeholders, youth-education and media institutions from the 46 members in 31 countries that are involved in the Youth4Media Network Association.

The Youth4Media Network Association has created yet another programme within the "team up" framework to train multipliers from all over Europe. "Team up" is therefore comprehensive and intercultural. It includes educational tools and a European qualification framework, a European infrastructure and projects with low entry thresholds as well as a European approach and ongoing reporting. The goal is to create European citizen reports and magazines, to increase the skill levels of European media trainers and multipliers, and to establish a viable European information and web-TV platform.

"Diversity", another project (<http://www.owtv.de/divercity/>), is a bilingual TV magazine that covers youth, society and politics within the European context. Since 2008, the editors of "Diversity" have delivered monthly reports on European news, pre-

sented city portraits, and created music videos, surveys, short films and posts in various formats for a range of media, including YouTube. The magazine's content is presented in English and German. The film example chosen for the conference was about cycling in Istanbul. (www.owtv.de)

Participants in the training programmes produce and plan their own reports on European and international issues, with a focus on civil society and civic engagement. Citizen media (community media) help to create publicity; they are authentic, participatory and deal with the everyday life of people, because the content comes from the citizens themselves. The aim of Bennohaus and Youth4Media Network Association is therefore to foster reporting on Europe, and to establish an international information and Web TV platform made by citizens for citizens.





IV. EurActiv

EurActiv is a cross-lingual programme that was created 15 years ago. EurActiv is an online news portal that provides localised EU news in the respective national languages. It attempts to make EU issues accessible and relevant across borders. Its editorial office is in Brussels. There are partner portals in Germany, Belgium, Bulgaria, France, Poland, Romania, Slovakia, the Czech Republic, Turkey and Hungary. The aim of the local partners' portals is to offer localised information about European policy in the local language.

EurActiv specialises in European Union issues, with a strong focus on reporting debates among political stakeholders in the period immediately preceding EU decisions. Furthermore, EurActiv is affiliated with a trilingual blog portal called Blog Activision (www.blogactiv.eu).

EurActiv uses social media tools to create a 21st century newsroom: it provides news, real-time coverage and user-generated content to tell the unfolding European story in a way that is engaging and interactive. In this endeavour it uses not only Twit-

ter, Google and Facebook, but also mobile and video channels to provide an increasing number of opportunities for EU stakeholders and informed citizens to follow and contribute to policy debates.

Natalie Sarkic-Todd, European Network and Projects Director at EurActiv, explained that the EurActiv content is all local, that is, written by local journalists in the local language. Todd thinks that “localisation” of content is the best way to make European topics relevant to the national audience. In her presentation she explained the main principles and objectives of the EurActiv Foundation. This organisation was set up primarily to bring together individuals and organisations seeking to shape or influence European Union politics. The main objectives are to host new media initiatives and support media independence, in addition to training new and young journalists, and promoting the use of social media.

The training programmes of the EU Journalism Fellowship programme are organised by a network, which includes more than 100 professional portal organisations in 15 European countries. EurActiv also provides continuity through its training courses. These training programmes are meant to provide opportunities for lifelong learning by enabling the fellows to continue to acquire skills, exchange ideas and knowledge via the ‘alumni group’. Membership in this group is offered to participants after they have completed the formal training sessions. The training programmes promote inclusivity and participation among team members, including temporary members, such as fellows, via Facebook pages and other informal contacts.

The vision of the training programmes is to build a group of ‘up and coming’ young journalists who

“make the EU local and local stories European”. The quality and quantity of the articles published before, during and after the fellowship programme has increased significantly.

As participants in the training programmes acquire journalistic skills and knowledge of how the EU operates, their awareness of the need for the political empowerment of EU citizens increases, as is shown by the articles, interviews and feature stories that are published after the training programmes have ended. The content created by participants is broadcasted in their home media in a localised version, and is made available on the EurActiv network as well as on other third-party media. In addition to the content that is distributed, the personal contact among participants, including multipliers, is another important aspect of the EurActiv programmes.

Sarkic-Todd stressed that citizen journalism and journalism delivered via social media can take their place next to professional journalism, and also deliver reporting that is based on accepted standards of journalistic quality such as objectivity, balance, thorough sourcing and research, and dedication to investigative reporting. To help young journalists in new media meet those standards, EurActiv has been conducting training programmes for young professional journalists from EU member states for the past three years, thanks to a grant from the Robert Bosch Foundation. The training programmes and the localisation of the European content are both effective tools for conveying information on European issues to citizens of the EU member countries. These efforts encourage young people to participate in European politics. The main task of EurActiv is therefore to transfer skills and knowledge, and encourage people to



take an interest in European issues, and to participate in debates on those issues.

V. Publixsphere e.V.

Publixsphere is an independent, non-profit and non-partisan online platform in Germany for political information and discussion. It aims to foster political discussions and participation in those discussions by providing an open, free space in which citizens can form political opinions through an open exchange of ideas concerning various issues.

The goals are to (re-)involve politically interested (young) citizens in the political public sphere, to facilitate political exchange across partisan lines around issues, and to provide an open, free space for the formation and expression of political opinions. These activities allow Publixsphere to pursue another important interest, Mayte Peters, one of the initiators and chairperson of Publixsphere, pointed out: namely, to identify the topics that (young) citizens are concerned about. In her presentation, Peters elaborated on how Publixsphere's goals are being received by the public. Publixsphere has not only established an online platform, but

also initiates and organises events together with foundations, universities, schools and other stakeholders. Publixphere's activities therefore include both online and offline components. Peters also emphasised that the platform was not created for the purpose of taking political positions, or setting up petitions and political campaigns.

Mayte Peters emphasised that in all of these activities, Publixphere brings in the perspectives of stakeholders and political actors who are relevant to a particular debate, and puts it in the European context wherever applicable. The journalism of Publixphere is community-driven, and the journalistic content is constantly evolving. The concept behind Publixphere can therefore be called 'evolving journalism'. Anyone can submit material, log in and start his or her own discussion.

CONFERENCE PROGRAMME

European citizens and the media –

Does communication enhance participation?

Order of the day

Time: 7 May 2014, 9:30 – 16:45

Venue: European Commission,
Unter den Linden 78, 10117 Berlin

Organisation: ifa (*Institut für Auslandsbeziehungen*)
and *Deutsche Welle* (DW)

Contact: Dr Yvonne Michalik (michalik@ifa.de)

Moderation: Andrea Thilo

Order of the day

09:30 – 10:00 **Registration**

10:00 – 10:15 **Welcome Address**

Dr Odila Triebel (ifa) and **Adelheid Feilcke** (DW)

10:15 – 10:30 **Keynote speech**

Prof Dr Uwe Hasebrink (Hans-Bredow-Institut)

10:30 – 11:30

Panel 1: Euroscepticism and the role of the media

“Euroscepticism is a complex phenomenon, both in its forms and in its causes”, say the scholars Thomas Oberkirch and Joachim Schild. Is the negative image of the EU the only reason for the lack of interest in European issues on the part of EU citizens? How do the media handle this question? Do they stir up Euroscepticism among the citizens of Europe, or do they offer an alternative perspective? Are there differences in the way the various Member States deal with this phenomenon?

Panelists:

Prof Dr Hans-Jörg Trenz (University of Copenhagen)

Wojciech Szymanski (*Polskie Radio*)

Steffen Meyer (*The European*)

Bernd Riegert (*Deutsche Welle*)

11:30 – 12:00 **Q&A**

12:00 – 13:00 **Lunch**

13:00 – 14:30

**Panel 2: Innovative media formats for the EU –
Can they facilitate an increase in awareness of
European issues among EU citizens?**

Mass media act as intermediaries between political systems and their citizens. Their most important task is to create a public which, in the best-case scenario, engages in certain thematic discourses. Therefore, information on EU issues is extremely important. Which innovative approaches, initiatives and media formats are currently being employed? Are they effective tools for motivating citizens to take action on European issues, and encouraging them to go to the polls at the upcoming elections? Or should other ways to be found to empower EU citizens?

Panelists:

Anne Brochot (European Broadcasting Union)
Donatien Huet (ARTE)
Dr Joachim Musholt/Daria Jaranowska (Youth4-Media Network e.V.)
Natalie Sarkic-Todd (EurActiv)
Dr Mayte Peters (Publixphere e.V.)

14:30 – 15:00 **Coffee**

15:00 – 16:00

**Panel 3: European or national? Do we need
European media for a European audience?**

In keeping with the large number of Member States in the EU, there is a large number of national broadcasters, and a range of very different media landscapes and systems. There are also stations that focus on European issues. When it comes to motivating the citizens of Europe to take action on European issues, is it better to employ European media formats, or national media formats? Do the national channels include enough European issues in their programming to foster identification with European citizenship? And what problems and difficulties must be faced when it comes to establishing a European channel or a European format? Is this even possible, or is it a utopian ideal?

Panelists:

Olaf Bruns (Euronews)
Claudio Cappon (RAI)
Giovanni Melogli (European Initiative (EBI) for Media Pluralism)

16:00 – 16:30 **Q&A**

16:30 – 16:45 **Closing remarks:**
Dr Odila Triebel (ifa)

16:45 **End**

Speakers

Anne Brochot is a TV project manager at the European Broadcasting Union. After receiving a degree in Business Administration and Media Law, Anne Brochot started her career in advertising, before deciding that broadcasting was her passion. She then joined ARTE, where she was head of international sales of the French and German channel's catalogue. She has worked at Eurovision TV since 2001 on a wide range of projects, from the coordination of children's and youth co-productions to the organisation of successful conferences in the fields of international formats, TV promotion, and marketing.

Olaf Bruns is the deputy chief of euronews' Brussels office, reporting on EU affairs from the nerve-centre of the European institutions and co-heading a team of journalists from almost 13 different national backgrounds. He has been a journalist for international media for 15 years, starting with *Radio France Internationale* in Paris, before joining euronews in 2007. He received his Master 1 in Political Anthropology at Paris VIII in 1998, and later participated in the Master 2 programme in Development Studies at the Sorbonne university in Paris. He is fluent in five European languages (German, English, French, Italian and Dutch).

Claudio Cappon received a degree in Economics with honours from the University of Rome and pursued post-graduate studies in Finance and Business strategies. He has worked at publicly owned organisations in various industrial sectors in Italy (the steel industry, building firms, services), always in managerial positions. He has been a member of the Board of *Autostrade e Aeroporti di Roma* and Deputy Director General of Iritecna, and in 1995/96 he became Managing Director of Fintecna. Between 1998 and 2002 Claudio Cappon was first Deputy

Director General and then Director General of RAI. In 2002 he was appointed Managing Director of Consap, an agency of the Ministry of the Treasury specialising in the management of public insurance services. Claudio Cappon was reappointed Director General of RAI in 2006. In the past several years he has accepted a range of assignments, including a position in the Faculty of Economics at Tor Vergata University in Rome. In December 2009 he was elected Vice President of the European Broadcasting Union, and he was voted to a second term in that office by the General Assembly in Strasbourg on June 2012. Since June 2012 he has been President of RAI World, the RAI company whose mission is to manage the international presence of the Italian public service broadcaster. Mr. Cappon is also a professor at Sciences-Po University in Paris, where he is "maitre de conference" of a course on "Public Service Media in Europe", and a member of the board of "Roma Tre" University in Rome.

Adelheid Feilcke is Head of *Deutsche Welle's* Culture Department. She joined DW in 1992 and has worked as a trainer for the DW Academy since 1995. She studied music, theatre, film and television, in addition to anthropology, in Cologne and as a DAAD scholar in Tirana, Albania. She obtained her master's degree in ethnomusicology in 1990 and a second degree in cultural management at the *Hochschule für Musik und Theater* in Hamburg in 1993.

Prof Dr Uwe Hasebrink is the Director of the Hans-Bredow-Institut for Media Research and holds a chair in Empirical Communication Research at the University of Hamburg. His research emphases are in the areas of media use and media content, as well as media politics. A significant proportion of his activities take place in a pan-European context.

He was a member of the Executive Board of the European Communication Research and Education Association (ECREA) and of the Management Committee of the COST Action “Changing Audiences – Changing Societies”. His research on European citizens and media includes projects such as “EU Kids Online”, “European Association for Viewers’ Interests”, “COST Project: European Audiences”, and a feasibility study on “European Educational Television”.

Donatien Huet is a journalist and online Editor. He works for the website of the French-German television channel ARTE since 2010. His work focuses mainly on international conflicts, French-German relations and Europe. Currently he is head of project for the website “*Vivement l’Europe/Es Lebe Europa*”. Before that, he worked on the webdocs “Iraq, 10 years, 100 viewpoints”, “50 years French-German friendship” and “No laughing matter”.

Daria Jaranowska is a managing director of the Europe-based association Youth4Media Network, an international network with 46 members in 31 countries. She has a master’s degree in Polish Philology from Nicolaus Copernicus University in Torun in Poland, where she also studied education and journalism. She worked at the student television station as a journalist, presenter, and finally as the coordinator of the weekly news programme. As a participant in the Erasmus programme, she worked in the Spanish media, and for the organisation in charge of the Segovia European Capital of Culture 2016. Having received certification as a teacher, she also worked in a school in London. Afterwards, she participated in the European Voluntary Service programme, working at Youth4Media at the Bennohaus in Münster, Germany. At present she is responsible for project management

and also works at Youth4Media Network as a technician, camerawoman, sound director, editor, moderator, journalist and international media trainer.

Giovanni Melogli is the initiator, together with Lorenzo Marsili (of European Alternatives), of the European Citizens’ Initiative for Media Pluralism. He is a member of the *Alliance Internationale de Journalistes* Administration Council and coordinator of the EU branch, a consultant on the work of the European Convention on the Future of Europe, and an MEP policy adviser.

He is an expert on EU audiovisual and media policies, and a former member of the European Commission Media Literacy Expert Group. He co-authored the book “*Le carceri segrete della CIA in Europa*” (Secret CIA Prisons in Europe) with Giulietto Chiesa and Francesco Decarlo.

Steffen Daniel Meyer is a freelance journalist for various media (including *Spiegel Online*, *Handelsblatt.com*, *The European.de*) and is currently completing the International Master’s Programme in European Culture and Economy in Bochum. He received his bachelor’s degree in Journalism at the University of Dortmund, and did his final thesis on “Economic Patriotism in German Online Media”. He recently studied at the University of Helsinki, attended the renowned International Journalist Programme (www.ijp.org) in Stockholm, and participated in the Annual Congress of the Forum for European Journalism Students (FEJS). He blogs at www.steffendmeyer.eu.

Dr Yvonne Michalik is a media studies scholar with considerable experience in media production and cultural management. She received her doctorate in media culture at the University of Hamburg under Prof Dr Hickethier. She was a cultural re-

search assistant at the Film and Television University in Potsdam-Babelsberg. She is at the present an external staff member at Goethe University Frankfurt in the field of Southeast Asian studies, and she has published a range of books on media in Southeast Asia. At the same time, she has initiated and carried out many intercultural media projects, which have come into being in cooperation with foundations, institutions of higher learning (among them, BMW-Stiftung and Hochschule der Bildenden Künste Berlin) and television broadcasters (including *Deutsche Welle* and TVP). Yvonne Michalik is also active in the field of cross-media interactive products and transmedia narratives.

Dr Joachim Musholt, who received degrees in design and education, is the managing director of the Community Center Bennohaus, an institution supported by the non-profit association *Arbeitskreis Ostviertel* (www.bennohaus.info) in Münster, Germany. As director of this former youth facility, he transformed the Bennohaus into a cross-generational cultural, educational and media institution. Citizen Media TV, Citizen Media Radio and Web-TV are integral components of the interdisciplinary work of this institution (www.owtv.de). Dr Musholt is a member of the German Federal Board of Citizen and Educational Media (www.bvbam.de). In 2005 he founded the association European Youth4Media Network (www.youth4media.com), an international network that now has 46 members in 31 countries. As chairman of the association, he is the initiator of many projects and cross-media training programmes for young people, volunteers and multipliers who aim to create a European citizen media platform.

Dr Mayte Peters is the initiator and chair of Publixphere e.V., a non-profit association that runs the

non-partisan and independent political information and discussion platform Publixphere.de. She holds a doctorate in international relations from the University of St. Gallen, Switzerland. She is also coordinator of the global Network of Internet & Society Research Centers (NoC), based at the Alexander von Humboldt Institute for Internet and Society (HIIG) in Berlin. Her main interests lie in democratic legitimacy and the political public sphere in Germany and the EU, as well as in changing notions of politics and participation in the digital age.

Bernd Riegert graduated from the University of Dortmund in 1991, having studied Journalism and History. He has worked as a reporter, anchor and correspondent for German Public Radio's WDR, for the BBC, and for most of his career, for *Deutsche Welle* (DW), the international branch of German Public Radio. From 1998 – 2001 he worked as a correspondent in radio and online in Washington D.C. After running the current affairs office at DW headquarters, he spent five years in Brussels working as a correspondent for European Affairs and NATO. He returned to DW headquarters to manage a European radio project (Euranet) and to edit the websites dealing with European Affairs. Since September 2013 he has been back in Brussels for a second tour as a European correspondent, working in television in addition to doing online and radio reports.

Natalie Sarkic-Todd is European Network & Projects Director at EurActiv, the online European media initiative, overseeing the development and implementation of communication projects. She is also a member of the Advisory Council of the Fondation EurActiv, which oversees social media projects and media training. Natalie Sarkic-Todd has an extensive background in European public policy

and communication, having worked for more than 20 years in diplomacy, industry and consultancy throughout Europe. She has developed and implemented pan-European communication campaigns on behalf of EU institutions and is currently advising the European Parliament on their media impact for the European Elections 2014 campaign.

Wojciech Szymański studied Political Science at the Silesian University in Katowice and Journalism at the University of Dortmund. Between 1999 and 2007 he worked for several local media organisations in the region of Upper Silesia in Poland. After that, he worked for the Polish Radio Program 3 in Warsaw, serving as a news anchor. In 2011, he became a foreign correspondent for the Polish Radio Network in Germany and since then, he has been living in Berlin.

Prof Dr Hans-Jörg Trenz is Professor of European Studies at the University of Copenhagen, where he coordinates CEMES, The Centre for Modern European Studies in the Faculty of Humanities, and he is an adjunct Professor at ARENA, the Centre for European Studies of the University of Oslo. He completed his habilitation at Humboldt University Berlin, and received a PhD in social and political sciences at the European University Institute in Florence. His main research interests are in the areas of media, communication and the public sphere, civil society, European civilisation and identity, migration and ethnic minorities, cultural and political sociology, social and political theory, and democracy and constitutionalism in the European Union. His most important publications include: (2012) *The Politicisation of Europe*. London: Routledge (together with Paul Statham) and (2010) *The New Politics of European Civil Society*. London: Routledge (together with Ulrike Liebert); (2005)

Europa in den Medien. Das europäische Integrationsprojekt im Spiegel nationaler Öffentlichkeit. Frankfurt a.M./New York: Campus.

Andrea Thilo is a journalist, facilitator and documentary film producer. Since 1998 she has been working as a film producer and freelance print journalist (mostly for *Die Zeit*). In 1999, she founded the production company Boomtown Media in Berlin, together with her partners Thomas Grube and Uwe Dierks. In 2005 the producer trio was awarded the German Film Prize for "Rhythm is it!". At the end of 2010 Andrea Thilo left Boomtown Media to pursue connections and continue work in communications in the field of arts, culture, learning and sustainability.

Dr Odila Triebel is Head of the section "Dialogue and Research 'Culture and Foreign Policy'" at the ifa (*Institut für Auslandsbeziehungen*). She studied literature and public law in Heidelberg, Sussex (UK) and Berlin, and obtained her PhD in the field of international cultural studies at the European University Viadrina, Frankfurt (Oder). Odila Triebel was a fellow at the international graduate school "Representation-Rhetorics-Knowledge" and worked in the field of foreign cultural diplomacy in the USA and Estonia before joining ifa in 2010.

Organisation

DW (Deutsche Welle)

DW represents Germany in the international media landscape. Germany's international broadcaster portrays the country as a nation rooted in European culture and as a liberal, democratic state based on the rule of law. As part of its statutory mission, DW works independently to present events and developments in Germany and the world, and picks up on German and other points of view on important issues. It promotes exchange and understanding between the world's cultures and people. DW also provides access to the German language, daily life and the mentality of the people.

ifa (Institut für Auslandsbeziehungen)

The ifa is engaged worldwide in promoting dialogue among civil societies, in the mediation of foreign cultural policy information and in artistic exchange. It promotes and funds cultural, artistic and arts exchanges through a programme of exhibitions, meetings, dialogues and conferences. It contributes to maintaining peace through civil-conflict resolution work, and it fosters cultural diversity by supporting cultural minorities. As a centre of competence for foreign cultural and educational policy, ifa works to link practice with academic research and the media. Within the framework of ifa's Research Programme "Culture and Foreign Policy", researchers examine current issues related to Germany's foreign cultural and educational policy.

Charlottenplatz 17 P.O. Box 10 24 63
D-70173 Stuttgart D-70020 Stuttgart
Tel. +49/711 2225-0 Fax +49/711 2 26 43 46
www.ifa.de info@ifa.de

